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intensely vigorous and earnest spiritual life which inhabits each of them, from the caption to the last sentence.

7. — *The Works of WILLIAM SHAKESPEARE, the Plays edited from the Folio of MDCXXIII., with Various Readings from all the Editions and all the Commentators, Notes, Introductory Remarks, an Historical Sketch of the Text, an Account of the Rise and Progress of the English Drama, a Memoir of the Poet, and an Essay upon his Genius.* By RICHARD GRANT WHITE. Boston: Little, Brown, & Co. 1858. Post 8vo.

MR. WEBSTER was once asked if the legal profession was not overstocked. He replied that the lobbies, indeed, were much crowded, but that there was plenty of room up stairs. This remark is true of the editions of Shakespeare. While almost all possess some peculiar merit, few have as yet mounted into the upper story. The crowd in the lobbies, however, only shows how much need there is that the work be well done. When, therefore, it was announced that Mr. White, already eminent in Shakespearian scholarship, had undertaken to edit anew the works of Shakespeare, much interest was excited among literary men. An editor so learned, judicious, faithful, and competent, and publishers whose literary integrity suffers them to spare no pains to do the best work in the best way, augured that success which the first instalment seems to promise for the completed work.

The primary condition, on which the whole value of any edition of a classical book depends, is the purity of the text. In this respect, probably, Mr. White's Shakespeare will have no superior. The folio of 1623, edited, seven years after Shakespeare's death, by Heminge and Condell, his fellow-actors and friends, is the highest authority for a good text. For nearly half of the whole number of plays, this folio affords, not only the most authentic, but also the most ancient reading. The other plays were separately printed in quarto before the publication of the folio. The quarto editions, however, possess little authority, since we have no reason to believe that Shakespeare himself had anything to do with their issue. Collier maintains even that Shakespeare in no instance authorized the publication of any of his plays, not even of the Hamlet of 1604. Although the quartos are wretchedly corrupt, Shakespeare seems to have been wholly indifferent as to their fate, and not even to have endeavored to restore them to their normal condition. There was no attempt at accuracy till the publication of the folio of 1623. Mr. White, therefore, wisely adheres to the text of the folio

of 1623 in all cases, except where that is manifestly corrupt or defective, in which cases he gives the original reading in his notes, while he corrects the error in the page. The notes are well chosen, and show first-hand study, as well as judicious research and selection. They are generally brief, pointed, and not controversial. They follow each play; and the pages of text, therefore, are free from the disfiguration of foot-notes and references. This arrangement, though apparently a trifle, adds much to the beauty of the volume. The introductory matter is excellent and valuable.

The famous Chiswick edition was issued in 1826. Had its literary equalled its typographical execution, Mr. White's edition would be needless. It has long been out of print, and its text was far from good. Messrs. Little, Brown, & Co., however, rival even that celebrated issue in its own peculiar province of beauty of type and paper, while the small size of the volumes will adapt them for easy transportation, no less than for home use.

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8. — *The New York Pulpit in the Revival of 1858. A Memorial Volume of Sermons.* New York: Sheldon, Blakeman, & Co. 1858. 12mo. pp. 395.

It is noticeable of every great religious movement, that all good interests in society get their share of blessing from it. Quickening forces arise in it, which travel to the remotest forms of human condition, carrying one or another kind of benefits with them. Much as a renovating subsidy at the root is felt shortly at the topmost twig, so an infusion of genuine religious impulse finds its way through all the ramifications of that huge growth, — society. This volume of sermons, — one from each of twenty-five gifted preachers, — on a somewhat novel plan of blending many voices and minds under the guidance of one common impulse, supplies an unusual illustration of the above truth. Here it comes, — a fresh and shining wave on the sea of literature, raised and sent on its way by what is termed the great revival. As galleries of portraits and groups of life-sketches of persons eminent in a given period, or from their personal part in a signal era, are both a convenience and a curiosity, so a group of such discourses from men of differing forms of faith and modes of worship is an essential help to those who would look through results to their causes and producers. This claims to be a "memorial volume," but it very usefully serves the inquisitiveness of the world outside of, and remote from, that great impulse-centre whence it comes, concerning the marvellous movement. What was done, by whom, and how, are queries this volume helps to answer.